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ABSTRACT

This "Teacher's Guide" and "Student Workbook" accompany a videotape and poster map in a package intended to introduce the heritage, historical events, customs and beliefs of the Haitian people, with emphasis on the valuable contributions of the African-American culture. The student workbook contains a summary of the video program, Haitian proverbs and a folk tale, worksheets, a historical time line, and a vocabulary. The teacher's guide includes introductory information, a vocabulary and pronunciation list, questioning strategies, and three multi-session lesson plans: festival masks; cut paper designs; and banners/flags. For each lesson, objectives, vocabulary, materials, historical/cultural summary,discussion questions, activities, demonstrations, assessment, and interdisciplinary connections are indicated. Supplemental resources, an answer guide, a Haitian history time line, and an 18-item bibliography, conclude the guide. (MM)

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Native Visions

A Diverse Cultural Legacy

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Teacher's Guide

by Nancy Walkup Reynolds
with Judy Godfrey and Stevie Mack

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Haitian Visions

A Diverse Cultural Legacy

by Nancy Walkup Reynolds
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Forward

The Art of Haiti

by

Ute Stebich

Art Historian

People often wonder why, of all the islands in the Caribbean, Haiti is the one with the most vital and vibrant art scene. Haitians take great pleasure in visual display. Every house or hut, every market somehow stimulates your sense of form and color. Even the trucks and the mini-buses are decorated for the glory of God or country. Haitians are a proud and creative people, the roots of which have much to do with their historical circumstances.

Haitian culture is a blend of Indian, Spanish, French and African influences, recently added to by contemporary America. The very name "Haiti," meaning mountainous land, is of Indian derivation, and is an apt description of Haiti's topography. French remains to this day the official language, and Catholicism the official religion of Haiti's small elite. However, most Haitians speak a blend of Creole and practice Vodun. As Creole is a blend of languages, Vodun is a blend of African tribal religions with an overlay of Catholic ritual and imagery.

Just like Creole and Vodun, Haitian art is the expression of the people rather than that of the elite which looks to Europe and the United States for cultural orientation. Many of the artists are self-taught and their concerns are Haitian. Haiti is a poor country in material things, and perhaps for that reason, rich in immaterial qualities like wit, humor and fantasy. There is pride in telling of Haiti's struggle for freedom; there is sadness and horror about the many bloody events of Haitian history. Artists delight in picturing family life and festivities and they depict their Vodun gods and rituals with respect and conviction. Most of Haiti's finest artists created first for themselves. They decorated Vodun temples and houses with paintings and sculptures, but to make a living they also had to work in other professions.

All of this changed in 1944 when the American artist DeWitt Peters came to Haiti. He founded an art center which provided art lessons, exhibition space and income through the sale of art. The children of the elite who had the time and money took art lessons and many became fine artists. The art of the self-taught was discovered, recognized and encouraged. This was the beginning of the flourishing art scene still going on in Haiti.

Haitian art grows in significance and importance each year as it becomes more accessible to and understood by the international art community. In terms of aesthetics, it compares easily with other artistic movements. In addition, it is a comprehensive reflection of Haitian culture and offers an unparalleled opportunity to gain a deeper understanding of Haitian people. Finally, and most importantly, it is one more example of the way in which a vital and unbending creative spirit can triumph over the most adverse conditions of human life.

To the Teacher

Haitian Visions is a comprehensive audiovisual program designed to introduce your students to the vibrant and diverse artistic traditions of the Haitian people. Your students will benefit from the variety of activities, which provide learning opportunities in the disciplines of art history, art criticism, aesthetics and art production. The study of Haiti also highlights many valuable contributions of African-American culture.

Special Features of this series include:

- Presentation of Haitian art & culture
- Three art production activities for grades 4-12
- Reproducible student booklet with a folktale, proverbs, language arts, writing and research activities
- Comprehensive teacher's guide
- Timeline of historical events in Haiti from 1492-1993
- Pronunciation list
- Original background musical score
- Supplement on Vodun
- Map
- Selected bibliography

Using an entertaining narrative style, the **audiovisual program** introduces Haitian art and culture. Students are introduced to the heritage, historical events, customs and beliefs of the Haitian people.

Artworks are introduced in the context of the heritage, customs, beliefs, social structures and political events of Haiti.

Studio activities provide opportunities for students to express themselves artistically while producing masks, cut paper designs, and flags or banners.

A **reproducible student booklet** provides additional opportunities for students to use the concepts and vocabulary presented in the program.

A **poster-sized map** is included to support the learning.

The **teacher's guide** offers information about the preparation and implementation of the studio art activities. An important feature of each unit is the evaluation of the students' learning. Guidelines and questions are provided to support a successful evaluation. The guide also incorporates an aesthetic education component, providing questions that address important critical and aesthetic issues and support a successful discussion with students.

A **timeline** presents the historical events in Haiti from 1492-1993.

A **pronunciation list** of Haitian, Spanish, and French words is provided.

An **original musical score** provides an entertaining background to the narration of the program, incorporating the instruments and rhythms of native music to enhance the learning experience.

Teacher's Guide
Haitian Visions
A Diverse Cultural Legacy
An Introduction to the Art of Haiti

Preparation for the Unit

OBJECTIVES
Students will:

- view, describe, analyze, interpret and evaluate works of art representative of the unique artistic traditions of Haiti
- recognize historical African, French, Spanish, Native Caribbean Indian and United States influence upon Haitian art and culture
- recognize the cultural connections that link West Africa, Haiti, and the United States
- evaluate sensory, formal, technical and expressive properties of works of art from Haiti
- investigate meaning in works of art as expressed through a unique artistic heritage

PREVIEW THE VIDEOTAPE
Preview the videotape before showing it to your students. Some of the vocabulary and the correct pronunciations may be new to you.

RESOURCES
The video program contains many examples of Haitian art. Additional examples will enhance the learning experience for your students. Check your local school resources for prints, books, museum catalogs, etc. and display them in your room.

VOCABULARY

Introduce the vocabulary to your students before you present the audiovisual portion of the lesson. Allow time for students to learn the words and discuss them. Display a list of vocabulary words on a chalkboard or a large piece of paper. Definitions are included for your information. Refer to the vocabulary list during the course of the unit.

♦ Grades 4-6 ★ Grades 7-8 ✵ Grades 9-12

★**Bohio** - Taino word for "home," used for both the island and houses.
★**Cacique** - Taino chieftain.
★**Caille** - Haitian country house with a thatched roof and plastered walls.
★**Conch Shell** - Haitian symbol of freedom, used by slaves as a call for revolution.
♦**Creole** - Language spoken by most Haitians, a mixture of African, French and Spanish dialects.
♦**Haiti** - Caribbean country that shares the island of Hispaniola with the Dominican Republic. First black republic in the world. An Arawak word meaning "mountainous land."
♦**Hispaniola** - Caribbean island occupied by Haiti and the Dominican Republic.
✵**Houngan** – Priest that serves his community as a healer.
✵**Hounsi** - African (Fon) word for priestess that means "bride of spirits."
✵**Loa** - A supernatural spirit.
♦**Negative space** - Space created by the open spaces within a design.
★**Port-Au-Prince** - Capital of Haiti.
♦**Positive space** - Space filled by shapes in a design.
♦**Rhythm** - A visual effect created by repeating colors, shapes or lines.
★**Saint Domingue** - French name for Haiti.
♦**Shotgun House** - Two room house linked with gabled front porch; architectural link between Africa, Haiti, and the southern United States.
♦**Symmetry** - When one side of a design is identical to the other. If an imaginary line were drawn down the center, each half looks the same.
♦**Tainos** - Indigenous Arawak people who were the dominant culture in the Caribbean, mistakenly called "Indians" by Christopher Columbus. Taino means "people of the good."
♦**Tap-Tap** - Brightly painted and decorated Haitian bus.
♦**Toussaint L'Ouverture** - Former slave and Haitian hero, who led the slave revolt in 1791.
✵**Vaccine** - Bamboo flute.
✵**Veve** - Ritual drawing or symbol of a loa or spirit.
✵**Vodun** - Religion practiced by the majority of Haitians. Vodun means "mysteries" in the Dahomey language of Africa.

PRONUNCIATION LIST

Bohio – bō´ • hē • ō
Cacique – kă • sēēk´
Caille – kī´ • yē
Conch Shell – kaŋk or kanch shel
Creole – krē´ • ōl
Hispaniola – hĭs • păn • yō´ • lă
Houngan – hōōn´ • gone
Hoynsi – hōōn´ • sē
Loa – lō´ • ŭh
Port-Au-Prince – pōrt awe • prăwnse´
Saint Domingue – săint dō • mĭ´ • nēēg
Tainos – tī´ • nōs
Touissant L'Ouverture – tōō • săn´ lōū • vĕhr • tyōōr´
Vaccine – vŏx • sē • nāy´
Veve – vā • vā´
Vodun – vōō • dŭhn´

STUDENT BOOKLETS

Introduce the booklets to the students after their art activities. Ask students to read the booklet and complete the activities you have selected for them.

Some suggestions for using the Student Booklets:

1. Integrate the booklet into the daily language arts or social studies curriculum.
2. Use the booklet as a center activity, small group project, cooperative learning activity or homework assignment.
3. Use the booklet as a means of assessment.

Within the booklet are three levels of activities written for the following:
Grades 4-6, Grades 7-8, Grades 9-12.

PRESENTING THE LESSON

There are a variety of suggested formats for introducing this unit. The following outlines suggest three formats.

FORMAT #1

1. Introduce the lesson by showing the videotape.
2. Review and discuss historical content and works of art.
3. Present one or more art activities.
4. Have students complete the booklet.
5. Evaluate student learning.

FORMAT #2

1. Introduce the lesson via the student booklet.
2. Show examples of Haitian artworks with art prints or actual artworks.
3. Show the videotape.
4. Review and discuss historical content and the works of art.
5. Present one or more art activities.
6. Evaluate student learning.

FORMAT #3

1. Introduce the lesson using art prints or actual Haitian artwork from a museum or gallery visit.
2. Show the videotape.
3. Review and discuss historical content and the works of art.
4. Present one or more art activities.
5. Have students complete booklet.
6. Evaluate student learning.

QUESTIONING STRATEGIES

1. Ask questions that develop aesthetic response, critical thinking and student involvement. Effective questions allow for discovery learning, open inquiry and thoughtful response by students.

2. Entry into questioning concerning an artwork may start with a request (Describe what you see in this artwork.) or may be suggested by the specific characteristics of the work itself (What do you think is happening in this work?)

3. Powerful questions clearly indicate what you want students to focus upon in the work of art (What color do you think is most important in this artwork? Why do you think the artist might have chosen to use this color? What idea or emotion do you think the artist was trying to convey?)

4. Questions that are limited to yes/no responses are more powerful when followed by immediate clarification or elaboration questions. (Do you think this work of art is valuable? Why or why not? Do you think this artist is successful in communicating feelings and/or ideas? Why or why not?)

5. Provide opportunities for students to address comparison and contrast questions. (What characteristics does this work share with others we've seen here? What characteristics make it different?)

6. To keep students actively involved in the learning process, follow student responses with "Why?" or extend by a request for another response from the group or another student. (What do you think was the artist's main idea in this work? Does anyone else have another suggestion?)

ART ACTIVITIES

There are three lesson plans included in this guide. Select one or more for your students.

Lesson #1
Festival Masks

Preparation

OBJECTIVES

Students will:

- recognize and discuss the origin and purpose of celebrations within their own communities
- recognize and discuss the function of the mask for ceremonial and everyday purposes
- use assemblage techniques to create an original festival mask based on an occasion each would like to celebrate
- apply the concepts of pattern and symmetry in creating each mask
- use good craftsmanship

VOCABULARY

assemblage - An artistic composition made from a variety of materials such as paper, cloth, wood, etc.

Mardi Gras - A celebration that occurs the week before Lent.

masquerade - A social gathering of people wearing masks and fantastic costumes. To disguise oneself.

pattern - A design made by the repetition of the elements of design such as color, line or shape.

symmetry - When one side of a design is identical to the other. If an imaginary line were drawn down the center, each half looks the same.

MATERIALS

- optional- scrap paper for preliminary drawing
- 9"x12" or 12"x18" piece of colored construction paper for each student
- scissors, glue, pencils, markers
- scraps of colored construction paper, wrapping papers, wallpaper books, foil, colored tissue, fabric scraps, yarn, etc.
- sequins, feathers, beads, rickrack, and other trims
- elastic and popsicle sticks
- envelopes for storing selected pieces of trim

INTRODUCTION

1. Introduce the art lesson.
2. Review and discuss the information presented in the video program and the historical/cultural summary.

HISTORICAL/CULTURAL SUMMARY

The practice of combining masquerade, festival parades, music and dance grew from shared historical and cultural influences and is shared by the people of the Caribbean and Louisiana and other southern states in the United States. African traditions of dance and assemblage were combined with European traditions of masquerade, theater, folk festivals and pre-Lenten religious observances to create the public celebrations of Mardi Gras and Carnival in the New World.

Similarities in style and form may be seen among the full-body costumes, screen masks and tall, cone-shaped hats of Caribbean festival participants and Mardi Gras revelers in southwestern Louisiana. Costumes, gloves and masks cover the entire body and insure anonymity for all. Materials at hand are used for decorating their masks.

For one custom, called Courir de Mardi Gras or "Mardi Gras Run," practiced only in a few parishes (counties) in southern Louisiana, horsemen in costume ride from farm to farm across the countryside, collecting ingredients for a communal gumbo (a kind of stew) served at the end of the day. Decorated masks made of window screen allow the celebrants to see while disguising their identity. Markers, fabrics and trims are used to decorate these masks. Similar festival masks made of window screen are worn in processions across the Caribbean.

Another similarity between the Caribbean and Louisiana festivals is found in the vividly colored Plains Indian style costumes made of feathers, rhinestones, beads and sequins. These costumes are worn in New Orleans for festival parades by neighborhood "tribes" called Black Indians or Mardi Gras Indians. The same style costumes are worn by Blacks in the Caribbean. The tradition of costuming and festival parades is now common in many communities across the United States.

DISCUSSION

The following sample questions are offered to assist you in guiding the discussion. You may choose to rephrase the questions to accommodate your students' level of understanding.

Discuss the origins and purpose of various celebrations from Haitian culture.
Discuss the occasions celebrated in your community.
Ask students questions like:

- What are some important celebrations practiced in our community?
- What do the celebrations commemorate?
- Who participates? Is there more than one way to participate?
- Do the people who participate represent one culture of ethnic group? If so, what and why? If not, why?
- How often do the celebrations occur? Where do they occur?
- Why are these celebrations important?
- What traditions may have influenced them? Have they changed over time? How? Why?
- Next ask students what type of costumes are worn to celebrate? Are masks worn?
- What kinds of masks do they see in their community? (include masks such as those used for hockey, surgery, welding, Halloween, etc.)
- What are some reasons people wear masks? (protection, disguise, identification, ceremony). Can you name a type of mask worn for safety? For disguise? For identification? To inspire fear? For a serious reason? For fun?

ACTIVITY

Have students generate a list of community celebrations and how they are expressed through costumes and masks. Display their list so they can refer to it.

OR

Divide your students into groups and ask them to research an important community celebration and present their research to the class. Use the previously suggested questions as a guide to assist them.

THEN

Ask students to select a celebration in their own community or to invent an important celebration of their own to express through the creation of an original mask.

DEMONSTRATION

Mask Construction

Select a piece of construction paper. (9"x 12" or 12" x 18")

1. To begin, demonstrate how to make a cut paper mask. Fold the piece of construction paper (9"x12" or 12"x18") in half the long way.
2. With the fold in the center, cut the bottom corner (corner away from the fold) to form a curved edge. This will form the chin of the mask. Hold the folded mask form up to the face and mark the position of the eyes, nose and mouth. Cut out these shapes on the fold, then open up the mask.

3. Next, demonstrate how to make a short slit up the middle of the mask from the bottom (do not cut into the mouth), overlap the two edges of the cut slightly and staple or glue in place.

Option: Provide scrap paper if they prefer to sketch several ideas.

4. Distribute the materials and allow the remaining class time for mask construction.

When students have completed the base of their mask, proceed to the next step of decorating. If the class period is over, collect and store masks.

Mask Decoration

1. Review the Caribbean traditions of decorating objects with the materials at hand.
2. Refer to the images of decorated costumes in the VHS program or any resources you may have collected.
3. Introduce the materials you have collected for decoration.
4. Select a few materials and demonstrate how to apply with glue. Discuss the techniques for careful gluing. Use a popsicle stick to apply glue.
5. As you are decorating, review the concepts of symmetry and pattern.
6. Discuss your plans for creating a colorful and patterned surface on the mask by choosing your materials carefully. Demonstrate how to produce a patterned symmetrical design with the decorative materials. Discuss the purpose and importance of decoration to enhance and embellish the mask and the importance of knowing when to stop.
7. Ask your students to take time while they are decorating to stop and analyze the design and craftsmanship of their mask.

8. Demonstrate how to add elastic ties to the finished mask for wearing or hanging for display.
9. Distribute the materials. Give each student an envelope to keep the beads, sequins, feathers and other small decorative materials safe until they are ready to use them.

HINT – If students do not complete their decorating, they can store their materials in the envelope with their mask until the next class period.

10. Display completed work.

INTERDISCIPLINARY EXTENSIONS

Social Studies • Study and record oral traditions about local history or folklore.
Language Arts • Use Haitian artworks to generate descriptive and narrative writing.
Performing Arts • Create dance or theater performances based on Haitian artworks or fables.
- Develop original vocal, rhythmic or instrumental music to accompany student artwork or performances.

ASSESSMENT

Display and discuss the completed work. Ask students to describe, analyze and interpret their festival masks. Refer to the objectives and ask questions like:

How would you describe the materials and assemblage techniques that were used to create the masks?

Was the concept of pattern used effectively to enhance the masks? How? Choose a few examples and contrast and compare the use of pattern.

How was the concept of symmetry used to effectively create the masks? Select several examples and contrast and compare the use of symmetry.

Were the concepts of pattern and symmetry used to enhance the visual appeal of the masks? How?

Did students use good craftsmanship?

Lesson #2
CUT PAPER DESIGNS

Preparation

OBJECTIVES

Students will:

- discuss the origins of the traditions of Haitian cut metal designs
- recognize and discuss the identifying characteristics of Haitian cut metal sculptures
- create an original positive/negative design or image out of paper or cardboard
- use a symmetrical or asymmetrical composition
- use good craftsmanship

VOCABULARY

asymmetry - When design elements in a work of art are not identical in size and placement on opposites sides of an imaginary center line.

Gu - Dahomey diety of war and iron.

loa - A supernatural spirit.

Ogoun - Loa of iron.

negative space - Space created by the open spaces within a design.

positive space - Space filled by shapes in a design.

symmetry - When one side of a design is identical to the other. If an imaginary line were drawn down the center, each half looks the same.

MATERIALS

- newsprint paper for preliminary drawings
- pencils, scissors, masking tape
- thin, strong colored or black paper (such as fadeless, colored paper or colored copy paper) or any stiff board (suggested sizes 9"x12", 12"x12", 16"x16")
- background paper or cardboard
- rubber cement or white glue
- craft knives and cardboard to protect tables while using knives

INTRODUCTION

1. Introduce the art lesson.
2. Review and discuss the information presented in the video program and the historical/cultural summary.

HISTORICAL/CULTURAL SUMMARY

Although Haiti is economically poor, it has a rich tradition of artistic creativity and seemingly ordinary materials are often used in the production of artwork. Metal, cut from old oil drums, is a popular medium for Haitian artists. Metal also connects Haiti to its African roots, for metal is a material sacred in Africa, thought to possess special powers. For example, *Gu*, the Dahomey deity of iron and war, is the personification of iron's cutting edge, and *Ogoun*, one of the most powerful *loas* or spirits, is the loa of iron.

To produce metal sculpture, oil drums are cut and flattened, then cut again into shapes. Many Haitian artists cut into the metal directly. *Murat Brierre*, widely recognized for his fanciful images, carefully plans his designs on paper before transferring them to the metal for cutting. Brierre's favorite themes include mermaids, devils, birds and people. Though Brierre prefers his sculpture unpainted, some Haitian artists paint their sculptures in bright, shiny colors. For subject matter Haitian artists often use themes from everyday life, history and religion.

DISCUSSION

The following sample questions are offered to assist you in guiding the discussion. You may choose to rephrase some of the questions to accommodate your students' level of understanding.

Discuss the subject matter and expressive content of the Haitian metal sculptures. Using examples from the video program or other resources, ask students to describe, analyze and interpret the works of art.

Ask students questions like:

- How would you describe the color(s), lines, and shapes found in the metal sculptures? Are they natural? Vibrant? Contrasting?
- How are lines created? Are they cut into the metal? Painted on for decoration? What kind of shapes are used? Geometric? Organic? Small? Large? Simple? Complex?
- How would you describe the negative shapes?
- How would you describe the textures? Are they smooth? Slick? Shiny? Rough?
- Do any of the colors, lines, shapes or textures repeat? How?
- Is there an equal amount of positive and negative space? How is the space used to create balance? Unity?
- How would you interpret the meaning or expressive content of the sculptures? Is it to delight? Entertain? Celebrate? Decorate?
- Do the sculptures teach a lesson? Tell a story? Communicate an important idea?

ACTIVITY

Have students generate a list of ideas that would be appropriate to express through a cut-out design. Display the list so they can refer to it.

OR

Divide the students into groups and assign a theme to each group. Ask them to generate 10 ideas for their theme.

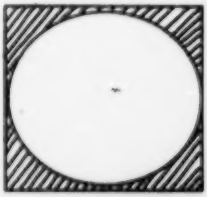
Examples of themes:

•Environment •Entertainment •Community •Customs
•Traditions •Government •Daily Living

After a variety of ideas are generated, ask students to select one for their cut paper design.

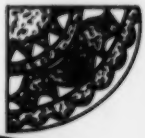
Allow students time to develop their ideas. Provide scrap paper for preliminary sketching.

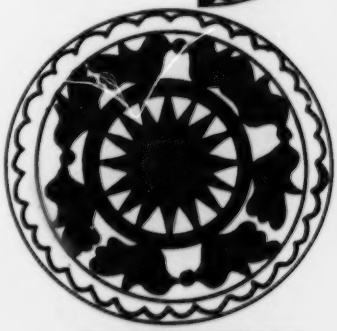
DEMONSTRATION



Creating a Symmetrical Design

1. Demonstrate how to create a symmetrical design within the confines of a circle.
2. First, cut a circle out of a piece of paper.
3. Fold it into fourths.
4. Draw the desired design on 1/4 section of the paper. Lightly, pencil in the negative shapes. Check to be sure that all of the positive shapes are connected so the design will hold together in one piece after it is cut.
5. Use a craft knife and/or scissors to cut along the lines. Carefully remove the negative shapes.
6. Open the paper into a full circle.
7. Mount with glue on a contrasting colored paper or board.





Creating an Asymmetrical Design

1. Demonstrate how to create a cut-out design with an asymmetrical composition.
2. First, cut a square, rectangle or circle out of a piece of scrap paper.
3. Draw a 1/2'-2" border around the perimeter of the paper.
4. Draw the desired design within the space created by the border.
5. Lightly fill in the negative shapes. Check to be sure that all of the positive shapes are connected so the design will hold together in one piece after it is cut.

6. Use a craft knife and/or scissors to cut along the lines. Carefully remove the negative shapes. IMPORTANT: Protect table tops with cardboard while cutting.
7. Mount with glue on a contrasting colored paper or board.
8. Distribute the materials. (Caution: only distribute the craft knives when students are ready to cut out their designs.)
9. Allow students enough time to complete their cut-outs or continue during the following class period if necessary.
10. Display completed work.

INTERDISCIPLINARY CONNECTIONS

Social Studies •Explore the political/economic ties between Haitian and United States history.

Language Arts • Write narrative, interpretive or persuasive paragraphs about Haitian art.

Science • Investigate science connections through a study of Haiti's environment and how it has changed (and why) since the arrival of Columbus.

ASSESSMENT

Display and discuss the completed work. Ask students to describe, analyze and interpret their cut paper designs. Refer to the objectives and ask questions like:

Are the designs created with negative and positive space? Is the space designed effectively? In what way?

What qualities about the designs contribute to their effectiveness? Color? Shape? Composition?

Select two symmetrical compositions and contrast and compare them. How are they similar? Different?

Did students use good craftsmanship?

Lesson #3
Banners/Flags

Preparation

OBJECTIVES

Students will:

- recognize and discuss the characteristics of Haitian ritual flags
- design and create an original banner or flag based on a contemporary social or political theme
- use a color scheme that expresses the theme of the banner or flag
- use good craftsmanship

VOCABULARY

banner - A piece of cloth displaying a symbol, title or theme.
flag - A rectangle or square piece of cloth that displays a distinctive symbol/design to signal or attract attention.
loa - A supernatural spirit.
symbol - A visual image that represents an idea or object.
theme - The subject or idea of a work of art.
veve - Ritual drawing of a loa or spirit.

MATERIALS

For Paper Banner or Flag

- newsprint for preliminary planning
- large paper for banner (butcher, construction, bulletin board)
- assorted types and colors of paper to cut and glue to background
- scissors
- glue
- assorted pencils, markers, oil pastels as desired
- assorted paints, brushes, water containers, paper towels as desired

For Cloth Banner or Fag

- large medium to heavy weight fabric or felt for background
- assorted textures and colors of fabrics and trims such as sequins, beads, buttons, lace, rickrack to glue or sew to background
- Optional–threads, needles, sewing machine

INTRODUCTION

1. Introduce the art lesson
2. Review and discuss the information presented in the video program and the historical/cultural summary.

HISTORICAL/CULTURAL SUMMARY

In Africa and Haiti, the ritual waving of decorated squares or rectangles of cloth is used to symbolically "open the door to the spirit world." Sequins, mirrors and glass represent extraordinary vision or "seeing beyond the surface of things." Haitian ritual flags, covered with hand-sewn shiny beads and sequins, serve as invitations to the spirits or loas. Linear designs called veves and the colors in each flag correspond to the loa represented.

Haitian ritual flags are designed for various purposes. The flag that represents the country of Haiti today has a political purpose. Its history has an interesting story. At the time of the slave revolt, the French flag of red, white and blue flew over Haiti. When independence from France was finally proclaimed, Jean-Jacques Desalinize, soon to become the self-crowned emperor of Haiti, ripped the white section from the tricolored flag, leaving it red and blue.

Haitian flags are just one of many of the examples of flags that represent countries, families, companies, organizations and individuals worldwide. Designed for religious, political, commercial or personal reasons, flags and banners create a easily identifiable symbol.

DISCUSSION

The following sample questions are offered to assist you in guiding the discussion. You may choose to rephrase the questions to accommodate your students' level of understanding.

Discuss the purpose of flags in Haitian culture.
Discuss the use of flags in your community.
Ask students questions like:

Where are banners or flags used in your community?
For what purposes are they used?
Who do you think designed them?
What materials and techniques were used to produce them?
Are the banners or flags one-of-a-kind?
How large are the flags?

Do you think the size effects the impact of a flag? What other design elements would influence the impact of a banner or flag?
Do certain colors or combinations of colors have the capacity to express meaning in a given culture? Why or why not? What are some examples?
What social or political themes could be effectively expressed through a banner or flag?

ACTIVITY

Ask students to generate a list of social or political ideas that could be effectively expressed through a banner or flag. Display the list so they can refer to it while they are developing their ideas.

OR

Divide your students into groups and ask them to develop an idea that reflects a social or political issue that is important in their lives. Ask each group to work cooperatively on the design and production of a banner or flag expressing their idea.

THEN

Allow students time to develop their ideas. Provide scrap paper for preliminary planning and sketching.

DEMONSTRATION

1. Demonstrate how to do a preliminary plan and determine the size and materials to be used.
2. Gather the necessary materials.
3. Demonstrate how to use the various materials. If sewing is the selected procedure, demonstrate proper technique for hand sewing or machine sewing.
4. If students choose to paint on fabric, demonstrate proper use and care of the materials and clean-up procedures.
5. Ask students to complete preliminary sketches and prepare a plan to execute their work.
6. Discuss various display techniques.

Banner/Flag Production

Provide the necessary materials and support for the production. Encourage your students to analyze their design and craftsmanship during the production phase.

ASSESSMENT

Display and discuss the completed work. Ask students to describe, analyze and interpret their banners and flags. Refer to the objectives and ask questions like:

Do the color schemes express the selected theme?
Are the themes expressed effectively? Is it possible to interpret their meaning?
What properties of the banners or flags are effective and why? Color? Line? Composition?
Are the banners executed with good craftsmanship?

INTERDISCIPLINARY CONNECTIONS

Social Studies • Write a newspaper article about one of the flags and discuss its political or social content.

- Investigate official guidelines and laws covering the display and care of the United States flag.
- Research the history of a given flag.

Language Arts • Research the historical uses of banners and flags to find accounts of bravery or loyalty associated with them. Write an imaginary account of a class flag.

Math • Compare and tally geometric forms used in the design of a number of national flags.

ASSESSMENT OF STUDENT LEARNING & AESTHETIC QUESTIONS

Use the following questions to evaluate student learning in all of the components of the lesson.

Historical Cultural Review

Organize your class for a group discussion. Begin with a review of the information about the culture. Ask some or all of the following questions to review the concepts. Select them according to your students' level of understanding.

1. Can you locate the Caribbean on a world map? Can you locate Haiti?
2. What other countries significantly influenced the development of Haitian culture?
3. Where are these influences expressed in Haitian culture?
4. What does the word "Haiti" mean?
5. What is the name of the island occupied by Haiti?
6. How far is Haiti from the United States?
7. What is the capital of Haiti?

8. What important event occurred in 1492 that dramatically changed the history and culture of Haiti?
9. What was the name of the first settlement on Haiti? What does it mean?
10. What were the native people of Haiti called? How did they make their living? How were their communities governed?
11. What happened to the Tainos after the Europeans arrived in Haiti?
12. What country took the control of Haiti from Spain?
13. What Spanish practices in Haiti did the French continue after their occupation?
14. What was the basis of French controlled Haitian economy?
15. What was the motivating factor to practice slavery in Haiti?
16. Where did the slaves come from and how were they transported?
17. How did the practice of slavery influence Haitian culture?
18. How did the slaves react to their conditions in Haiti?
19. Why is the conch shell an important symbol in Haiti?
20. Who lead the Haitian revolt?
21. What were some of the outcomes of the revolt?
22. Why did the U.S. Marines occupy Haiti in 1915? What was the result of the occupation?
23. What conditions on Haiti continue to create international concern?
24. What role do Haitian women play in the family?
25. What forms of art are typical in Haiti?
26. What type of architecture is found in the rural villages of Haiti?
27. What type of architecture did the Haitian slaves develop? What accounts for the name of this style of architecture?
28. What parts of the United States in particular were influenced by the Haitian culture?
29. How are these influences seen and practiced today?
30. What beliefs and practices are the result of cross-cultural influences?
31. What is the practice of vodun?
32. What is the cultural heritage of vodun? Why is it important to the Haitian people?
33. Are there characteristics that Haitian works of art share that help you recognize a work as Haitian?
34. Why do you think Haiti is the only Caribbean country that has developed a world-recognized and unique tradition of art?

Aesthetic Review

Aesthetics involves students in the perception, understanding and appreciation of images. When we discuss aesthetics, we challenge students to deal with the "big questions" about art. These questions have different answers depending on your point of view or stance. Some of the big issues have to do with beauty, intent of the artist, the identity of the art, the aesthetic experience and the relationship of art to other value domains.

It is important to raise these issues with your students because they have the potential to deepen their understanding and appreciation of art. These questions, phrased with the appropriate language, are suitable for students of all ages.

You may choose to rephrase some of the following questions in response to the age level of your students.

1. What is the motivation or intent of Haitian art?
2. Do you find Haitian art expressive? Why or why not?
3. Do you think art must be expressive to be considered important? Why or why not?
4. Are there certain expressive ideas in art that are more important or better than others? If so, what are they?
5. Do you consider the men who make costumes for the ceremonies and parades artists? Why or why not?
6. Do you consider the costumes that only last one year art? Why or why not?
7. Do you find Haitian art beautiful? Certain types of the art or all of it? Why or why not?
8. Do the qualities of Haitian art that are considered beautiful make it art? Why or why not?
9. What do the Haitian artists want to accomplish with their art? Is this an important purpose?
10. If artists sell their work in a market, do the works of art have the same value as pieces sold in a gallery or museum? Why or why not? Who decides what is valuable or not?
11. If an object is produced for a ceremony, can it also be a work of art?
12. Do you think art must be about an important idea? If so, what ideas do you consider important?
13. Haitian art is often referred to as "intuitive." What does that mean?

SUPPLEMENTAL RESOURCES

Vodun

⁂

Answer Guide

⁂

Timeline

⁂

Bibliography

⁂

Credits

VODUN

Vodun (academically accepted spelling and term for voodoo) constitutes an important subject in Haitian art and provides understanding about a complex and powerful religion. Vodun is the religion of the vast majority of Haitians – even though most are also members of the Catholic Church.

According to popular belief, it was the vodun *loas*, gods of African origin, who helped the revolution to succeed. To this day, vodun is one of the most potent forces in Haitian life. It is a religion based on various belief systems including Christianity and beliefs that were brought to Haiti by the Africans. Vodun is also a channel through which Haitians have maintained a link with African music, dance and artistic traditions.

Many Vodun images are taken from Catholicism. This occurred because all newly arrived slaves in Haiti were baptized as Catholics and were forbidden to practice their African religions. Because of the similarity of images in both religions, a synthesis occured. As a result, there are Catholic saints who correspond to Vodun loas. Saint Patrick, for example, who drove the snakes out of Ireland, became Damballah, the god of life. In Africa, the god of life was thought of as a snake, the snake being the symbol of fertility.

Vodun exercises a mythical power in Haiti. Harold Courlander, author of Haiti Singing, notes that, "Voodoo springs from the land. It is not a system imposed from above, but one which pushes out from below. It is a thing of the family, a rich and complex inheritance from a person's own ancestors... It is not possible to destroy something with such deep and genuine roots."

Vodun can function as a fearful weapon for a tyrannical power, as used by Francois Duvalier. It can also function as a unifying community faith/ritual, and as a way for people to release emotions and drives that are normally suppressed. It remains today an essential part of Haiti's national character, emphasizing a respect for nature and ancestors. Haiti's vodun rites remain cathartic experiences of solidarity and power with undeniable power to move people.

Answer Guide

For the Student Booklets

Grades 4-6
Matching Vocabulary

1. g 2. a 3. g 4. e 5. c 6. i 7. j 8. d 9. h 10. b

Mapping

Grades 7-8
Haitian Architecture

bohio caille shotgun

Grades 9-12
Historical Timeline

Refer to the timeline that follows to complete the timeline. Students will probably find many more dates of interest to include in their timelines.

HAITIAN TIMELINE

1492
Columbus arrives in the western hemisphere, lands on the island now called Hispaniola, and establishes the first European settlement in the Americas. The island was home to about 50,000 Taino people at the time.
1503
The Spanish bring the first enslaved Africans to Haiti.
Leonardo daVinci paints the *Mona Lisa*.
1517
The Spanish import 15,000 Africans as slave labor to replace the dwindling native population.
Coffee is brought to Europe.
1519
The Protestant Reformation begins in Switzerland.
Hernon Cortez enters Tenochtitlan, capital of Mexico, and is received by Moctezuma, the Aztec ruler.
1521
Hernon Cortez conquors the Aztec Empire.
1552
Astronomy and geometry were considered magic; all books on these subjects were burned in England.
1607
Jamestown, the first English settlement on the American mainland, is founded in Virginia.
1625
French pirates establish bases on Haiti.
1697
France gains possession of the island of Hispaniola from Spain in the Treaty of Ryswick.
The last remnants of Mayan civilization are destroyed in the Yucatan by the Spanish.
1775
The American Revolution begins.
1776
American Independence is declared.
1789
The French Revolution begins.
George Washington is inagurated as the first president of the U.S.
1791
The Haitian Revolution begins on August 4.
1802
Toussaint L'Ouverture is captured and deported to France.
1803
Napolean sells the Louisiana Territory to President Thomas Jefferson for $15,000,000.
Toussaint L'Ouverture dies of pneumonia in jail in France.
1804
The Proclamation of Haitian Independence is declared on January 1.
1860
Roman Catholicism becomes the official religion of Haiti.
Abraham Lincoln is elected 16th president of the United States.
1861
The Civil War starts in the U.S.
1863
In the U.S., the Emancipation Proclamation is issued by President Lincoln on January 1.
1915
World War I begins, the U.S. Marines occupy Haiti.
The U.S. Coast Guard is established.
1934
U.S. Marines leave Haiti.
1943
World War II begins.
1944
DeWitt Peters establishes Centre d'Art in Port-Au-Prince, Haiti on May 14.
1945
A branch of the Centre d'Art is opened in Cap Haitien.
1946
Our Lady of Perpetual Help is made patron saint of Haiti by President Eli Lescot.
1957
Francois Duvalier (Papa Doc) becomes Haitian president for life.
1971
Francois Duvalier dies and is succeeded by his son, Jean-Claude.
1986
The Duvalier family leaves Haiti in exile for France.
1987
A new Haitian Constitution legitimizes Creole (Kreyol) and Vodun.
1991
Jean Bertrand Aristide becomes the first democratically elected president of Haiti. Inaugurated in February, Aristide is forced into exile by a coup in September.
1993
International efforts continue to restore democracy to Haiti.

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Haitian Visions
A Diverse Cultural Legacy

Student Workbook

Name _____ 35 _____

Haitian Visions: A Diverse Cultural Legacy

Summary

Haiti, the first black republic in the world and the second independent nation in the Americas, has a rich and unique artistic tradition. Haitian culture is diverse, shaped by native Caribbean, Spanish, French, African and North American influences. These influences find expression in Haitian art, music and religion.

The word Haiti means "mountainous land." Haiti occupies the western third of the Caribbean island of Hispaniola and shares the tropical island with the Dominican Republic.

On Christmas Day in 1492, Christopher Columbus set foot on Hispaniola, claiming it for Spain during his first voyage to the New World. Columbus and his crew were met by the peaceful Tainos. The Tainos were a group of Arawak, native Caribbean people who lived on the island. Taino, which means "people of the good," called the island *bohio*, meaning home. Working as farmers, sailors and traders, the native people lived in communities led by chieftains called *caciques*. The Tainos may have numbered more than one million when first encountered by Columbus.

For 1500 years the Tainos lived in harmony with their environment. However, they did not long survive the arrival of the Europeans. The Spanish developed plantations where they grew sugar cane, cotton and coffee beans. Many native people were needed to work in the fields. Some Tainos died from forced labor and cruel treatment. Others died because of a lack of immunity to the diseases the Europeans brought to the island which led to the complete extinction of the Tainos within 50 years after the arrival of Columbus.

As the native Tainos died during the colonization of Haiti, the Spanish imported Africans to replace them as workers. In

1697, France gained possession of Haiti from Spain and controlled the slavery-based plantation economy for the following 100 years.

French became the official language of the colony called Saint Domingue which flourished because of the European demand for sugar, coffee and cotton. Eager for wealth, the French continued the Spanish practice of bringing men and women from Western Africa to work their plantations. Increased numbers of Africans were forcibly brought to Haiti, primarily from West Africa. After arriving in Haiti, the Africans continued to speak their native languages and practice their beliefs and customs.

For a time, Haiti was the richest French colony in the New World. The cost of this wealth was the death of over one million Haitians during a reign of 100 years of slavery.

In 1791 the slaves successfully began a revolt against this inhuman practice. For 13 years the former slaves fought the French troops of Napoleon for their freedom. The slaves used the sounding of a conch shell as a call to revolt. The revolt resulted in the complete destruction of the country's plantation economy. Former masters and their families were killed. Plantation houses and fields were burned.

Initially the revolt was led by Pierre Toussaint L'Ouverture, a 45 year old coachman for a plantation slave-owner. The French were defeated and Haitian independence was declared in 1804. The struggle for independence resulted in the establishment of the world's first black republic.

During the revolution, some plantation owners fled the island with their slaves. Many migrated to Louisiana because New Orleans was a major port at the time. These Haitians brought new cultural influences to the United States.

Artwork

Even the simplest things taken for granted in many societies are not available for most people in Haiti. For example, most boys and girls do not attend school. Because most Haitians speak Creole, 80% of the Haitian population cannot read or write the official language of their country, which is French.

Despite their political and economic problems, the Haitians are a proud people. Innovative and industrious, they often make much out of little. Haitian artists are known for their flat metal sculptures made from old recycled oil drums. Chisels, hammers and shears are used to create the designs. Some of the sculptures are painted with bright colors.

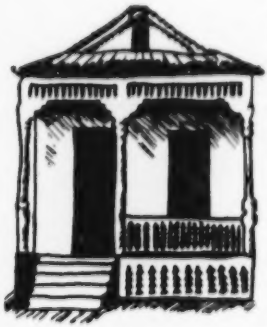
Though Haiti is a small country, the population is over 6 million. One million of these people live in the capital city of Port-Au-Prince. The market serves as a center of activity for Haitian communities. Many artists sell their work along side the fruits and vegetables. Sometimes they don't sign their work, making it difficult to learn about the background of the work and the artist.

In 1944, the Centre d'Art was established in Port-Au-Prince by an American English teacher, DeWitt Peters. The Centre provided a place for artists to gather, work, show and sell.

Consequently, the Centre contributed greatly to the renaissance of Haitian art. Renaissance is a French term meaning "rebirth." Paintings by Haitian artists are very popular. Many artists use bright colors to paint about Haitian history, daily life and religion.

Architecture

Much of Haitian life takes place outdoors. Houses tend to be small and many do not have electricity or running water. Simple thatched houses are still found in Haitian villages. They are very similar in style to both historical houses in West Africa and the *bohios* of the indigenous Tainos. Houses called *cailles* are made from natural materials available to the villagers such as mud, straw, wood and thatch. Many of the houses have thatched roofs, plastered walls and shuttered doors and windows. A metal roof, rather than a thatched one, is a sign of relative prosperity in Haiti.



Shotgun House

When the slaves in Haiti built their own houses, they developed a unique style of architecture called the *shotgun house*. These houses, usually designed with two rooms linked with a gabled front porch, are called shotgun houses because one could supposedly stand facing the front door and shoot a shotgun all the way through to the back. As rural Haitians moved to urban areas, the basic design of the shotgun house was modified by European building techniques.

Haitian refugees fleeing at the time of the revolution brought the style of the shotgun house to New Orleans where it spread across the southern part of the United States. This architectural style is now recognized as an important contribution. The shotgun house serves as a valuable architectural link between West Africa, rural Haiti, urban Haiti, New Orleans, and the southern United States, adapting characteristics from each culture along the way.

Festival Traditions

The practice of combining masquerade, festival parades, music and dance are shared traditions. African traditions of dance and assemblage, along with European traditions of masquerade, theater, folk festivals and pre-Lenten celebrations were combined to create the public celebrations of Mardi Gras and Carnival in the New World. Mardi Gras is a pre-Lenten festival.

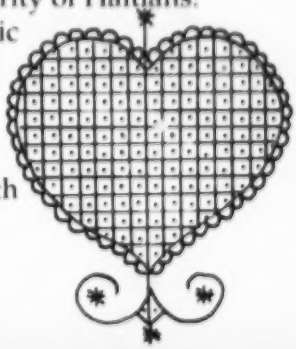
A group of African-Americans in New Orleans have adapted native American traditions and developed intricate sequined and feathered costumes for the Mardi Gras and other festivals. Called "Black Indians," they first appeared in Louisiana in the 1880s. Traditionally, these costumes are made by men, who hand sew each bead, sequin and feather. Every year completely new costumes are created.

Costumes are very popular for carnival parades in Haiti. Some Haitian costumes are also based on the traditions of the North American Plains Indians. Similar costumes from both Haiti and Louisiana express their shared African and Indian influences.

Cultural Beliefs

Spiritual beliefs are important and often a misunderstood aspect of Haitian life. Though 80% of Haitians are Catholic, *Vodun* is also a religion of the vast majority of Haitians. Vodun is a blend of African and Catholic traditions that emphasizes a respect for nature and one's ancestors.

An integral part of daily life in Haiti, Vodun provides a direct connection with African music, dance and the artistic traditions of the Haitian ancestors.



Behind the mountain, more mountains.

❊

What the eye doesn't see doesn't move the heart.

❊

You know how old you are,
but you don't know how old you'll get.

❊

Rocks in the water don't know
the misery of rocks in the sun.

❊

The house that leaks can fool the sun,
but it can't fool the rain.

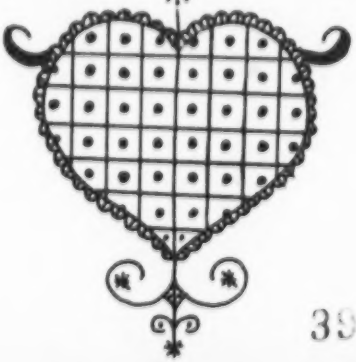
❊

A promise is a debt.

❊

If the bull knew its strength,
the child could not put a rope around its neck.

❊



Haitian Folktale
Bouki Rents a Horse

Once there was a farmer named Bouki. He had a fine harvest of cassava and it was time to dig them up and take them to the market to sell. So Bouki dug up his cassava and laid them in the sun to dry. But Bouki had a problem – how would he get his cassava to market? He did not have a donkey or horse and certainly did not want to carry them on *his* back.

Bouki decided to borrow his neighbor's donkey. He went to ask his neighbor for this favor. But his neighbor's donkey had run away! What was he to do? His neighbor suggested that he rent a horse from Toussaint.

Bouki didn't think much of this idea. "Toussaint will charge me just for talking to him!" Unfortunately, Bouki could think of no other alternative beyond carrying the cassava himself. That thought took him to Toussaint's house.

Toussaint said his horse was "too good to carry cassava," but he would consider renting the horse to Bouki for fifteen gourdes. Bouki only had five gourdes, but Toussaint was willing to accept that as down payment, if Bouki brought the rest when he came to get the horse the next day.

Not sure what he would do about the rest of the money, Bouki went home and went to bed. Imagine his surprise when he woke the next morning and found his neighbor in front of his house with the formerly missing donkey. "The donkey came back in the middle of the night, so now you can borrow him."

"But I've already given Toussaint five gourdes for his horse!" cried Bouki. "How will I get my money back?"

Ti Malice, a friend of Bouki's, just happened to be passing by and stopped to join in the conversation. "Let me go to Toussaint's with you, Bouki. I have an idea that may help you get your money." Off Bouki and Malice went to Toussaint's.

On their arrival, Toussaint immediately asked Bouki for the rest of the money to rent the horse. "Not so fast," said Ti Malice, "How do we know if he is big enough?"

"Of course he's big enough, there's no horse bigger in Haiti," insisted Toussaint.

"We'll see," said Ti Malice, pulling a tape measure from his pocket and stretching it over the horse's back. "Bouki, we need 18 inches for you, 15 inches for me, and about 20 inches for your wife.

Do you think your son can sit on his neck and your daughter on your lap?"

"You can't put all those people on my horse! You'll break his back!" cried Toussaint.

"He can try," replied Ti Malice.

"I've changed my mind – you cannot take my horse!" insisted Toussaint.

Still measuring the horse, Ti Malice answered, "Bouki paid you money to rent him and that's that. Bouki, where do you want to put the baby?"

Toussaint was getting desperate. "Here, Bouki, you can have your money back! You cannot rent my horse!"

"Five gourdes! You charged Bouki fifteen and you expect him to take five back? What do you take him for?" responded Ti Malice. "Bouki, where can we put your grandmother on this horse?"

"Take this and get away from my horse," cried Toussaint. Toussaint pushed fifteen gourdes into Bouki's hands then jumped on his horse and rode off at top speed.

Bouki and Ti Malice looked at each other and began to laugh. They laughed so hard they fell on the ground. Suddenly, Bouki stopped laughing and sat up, looking worried.

"What's wrong?" asked Ti Malice.

Bouki replied, "I don't think we could have put grandmother on that horse."

Notes: Cassava are similar to yams. They grow underground as tubers and are ground to paste to make a flat griddle-baked bread eaten in Haiti.

In Haitian stories, Bouki and Ti Malice are familiar fellows, a pair of comedians. Ti Malice is often a clever trickster or prankster, Bouki the more naive, much like similar tales from other cultures of coyote and rabbit.

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Matching Vocabulary

1. Asymmetry

2. Bohio

3. Creole

4. Haiti

5. Hispaniola

6 Shotgun House

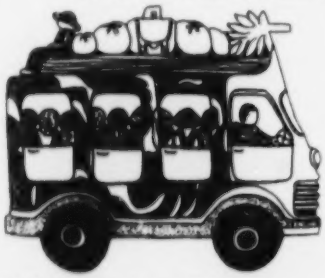
7. Symmetry

8 Tainos

9. Tap-Tap

10. Toussaint L'Ouverture

a. Taino word for "home," used for both the island and houses
b. Former slave and Haitian hero, led the slave revolt in 1791
c. Caribbean island occupied by Haiti and the Dominican Republic
d. Indigenous Caribbean people who originally inhabited Haiti
e. Arawak word meaning "mountainous land."
f. When design elements in a work of art are not identical in size and placement on opposite sides of an imaginary centerline.
g. Language spoken by most Haitians– a mixture of African, French and Spanish dialects
h. Colorfully decorated Haitian bus
i. Two room house linked with gabled porch
j. When one side of a design is identical to the other. If an imaginary line were drawn down the center, each half looks the same.



What Do You Think?

Do you consider objects like the metal sculptures made from oil drums, works of art? Does the use of recycled materials impact their value? Why or why not? Write a report stating your opinion and present it to your class.

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Mapping

Place the following locations on the maps below.

Hispaniola	Atlantic Ocean
Port-Au-Prince	Caribbean Sea
Haiti	United States
Dominican Republic	Louisiana

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What Do You Think?

Choose one of the following questions and write a paper that presents your opinion. Present it as a newspaper article. Use a separate sheet of paper for your work.

1. Do you think ceremonial clothing can be considered art? If yes, what qualities must be present to make it art? If not, why?

or,

2. Select an Haitian artwork and identify and discuss the cross-cultural influences that can be found in the image.

Haitian Architecture

Identify the Haitian architectural styles. Label each drawing

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Find Out More

Choose an Haitian artist to research and write a biographical sketch of his/her life. Include interesting events that have influenced his/her artistic style. Present your findings in an interesting way.

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Be A Critic

Choose a contemporary African-American artwork. Contrast and compare it with a Haitian artwork. Describe and analyze both images and interpret the meaning expressed by each work. Discuss both works in the context of the time and place in which they were created. Use a separate piece of paper for your discussion. Write your critique or present your work orally to your classmates.

Current Events

Practice your research skills and write a report addressing the following question: What are the current political events occurring in Haiti? What impact do these events have on the production, exhibition and sale of art? Use current news sources to support your work.

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Historical Timeline

Review the Historical Timeline of Haitian history. Using historical references, newspaper articles and other sources, expand the timeline from 1492 up to the present day with significant political, economic and artistic events. Display for your classmates.

1400

December 1492
Columbus arrives in the western hemisphere, lands on the island now called Hispaniola, and establishes the first European settlement in the Americas. The island was home to about 50,000 Taino people at the time.

1500

1503
The Spanish bring the first enslaved Africans to Haiti. Leonardo daVinci paints the *Mona Lisa*.

1600

1697
France gains possession of the island of Hispaniola from Spain in the Treaty of Ryswick.
The last remnants of Mayan civilization are destroyed in the Yucatan by the Spanish.

1700

1791
The Haitian Revolution begins on August 4.

1800

1804
The Proclamation of Haitian Independence is declared on January 1.

1900

1944
DeWitt Peters establishes the Centre d'Art in Port-Au-Prince, Haiti on May 14.

1987
A new Haitian Constitution legitimizes Creole (Kreyol) and Vodun.

Vocabulary

Bohio - Taino word for "home," used for both the island and houses.
Cacique - Taino chieftain.
Caille - Haitian country house with a thatched roof and plastered walls.
Conch Shell - Haitian symbol of freedom, used by slaves as a call for revolution.
Creole - Language spoken by most Haitians, a mixture of African, French and Spanish dialects.
Haiti - Caribbean country that shares the island of Hispaniola with the Dominican Republic. First black republic in the world. An Arawak word meaning "mountainous land."
Hispaniola - Caribbean island occupied by Haiti and the Dominican Republic.
Houngan – Priest that serves his community as a healer.
Hounsi - African (Fon) word for priestess that means "bride of spirits."
Loa - A supernatural spirit.
Negative space - Space created by the open spaces within a design.
Port-Au-Prince - Capital of Haiti.
Positive space - Space filled by shapes in a design.
Rhythm - A visual effect created by repeating colors, shapes or lines.
Saint Domingue - French name for Haiti.
Shotgun House - Two room house linked with gabled front porch; architectural link between Africa, Haiti, and the southern United States.
Symmetry - When one side of a design is identical to the other. If an imaginary line were drawn down the center, each half looks the same.
Tainos - Indigenous Arawak people who were the dominant culture in the Caribbean, mistakenly called "Indians" by Christopher Columbus. Tainos means "people of the good."
Tap-Tap - Brightly painted and decorated Haitian bus.
Toussaint L'Ouverture - Former slave and Haitian hero, who led the slave revolt in 1791.
Vaccine - Bamboo flute.
Veve - Ritual drawing of a loa or spirit.
Vodun - Religion practiced by the majority of Haitians. Vodun means "mysteries" in the Dahomey language of Africa.

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Audiovisual Program

Grades 4 through 12

Haitian Visions

A Diverse Cultural Legacy

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